

BP

16 L

MECH - 230

2022-0528

Other States

New York

St. John the Divine

Excerpts from newspapers and other sources

From the files of the
Lincoln Financial Foundation Collection



7-22-1922

Abraham Lincoln was chosen by the Cathedral authorities to represent the man in the nineteenth century who did most for mankind. The panel for the twentieth century is left blank. Who may fill it remains for fourscore years to determine.

N.Y. Evening Post Photo (Art Miller.)

The Diocese of New York
of the Protestant Episcopal Church
800 Amsterdam Avenue
New York, NY 10025
(212) 531-6778

November 25, 1935

August 12, 1985

Mrs. Ruth E. Cook
The Lincoln-Warren Lincoln Library and Museum
1300 South Clinton Street
P.O. Box 1110
Fort Wayne, Indiana 46801
Office Secretary
Dear Mrs. Cook:

Cathedral St. John the Divine
New York, New York

As Registrar of the Diocese of New York I am responsible for the archives of both the Diocese and the Cathedral Church of St. John the Divine, and so your recent letter came to me. We have before us a picture of a statue of Abraham Lincoln occupying one of the niches in the

We are so pleased that you are here at the Cathedral of St. John the Divine, New York.

There is a comprehensive study of the various statues and especially the one relating to the choice of Lincoln. I believe it contains the information which you are seeking.

Any reference you might give us will be greatly appreciated. Do let me know if I can be of assistance.

Sincerely yours,



LAW:LH

Gloria R. Director
Registrar

GRN/mep

*The Diocese of New York
of the Protestant Episcopal Church
1047 Amsterdam Avenue
New York NY 10025
(212) 678-6955*

August 12, 1985

Mrs. Ruth E. Cook
The Louis A. Warren Lincoln Library and Museum
1300 South Clinton Street
P.O. Box 1110
Fort Wayne, Indiana 46801

Dear Mrs. Cook:

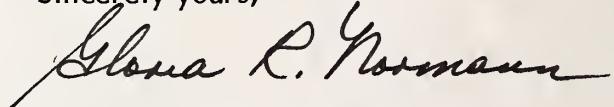
As Registrar of the Diocese of New York I am responsible for the archives of both the Diocese and the Cathedral Church of St. John the Divine, and so your recent letter came to me when it was received.

We are so pleased that you enjoyed your tour when you were in New York.

There is a comprehensive study of the Cathedral, which has long been out of print so you would not have seen it when you were here. However, I have made photocopies of the material in it which concerns the Historical Parapet. I believe it contains the information which you are seeking.

Do let me know if I can be of further assistance.

Sincerely yours,



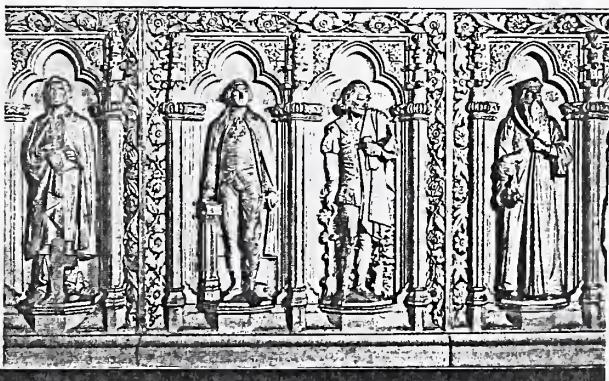
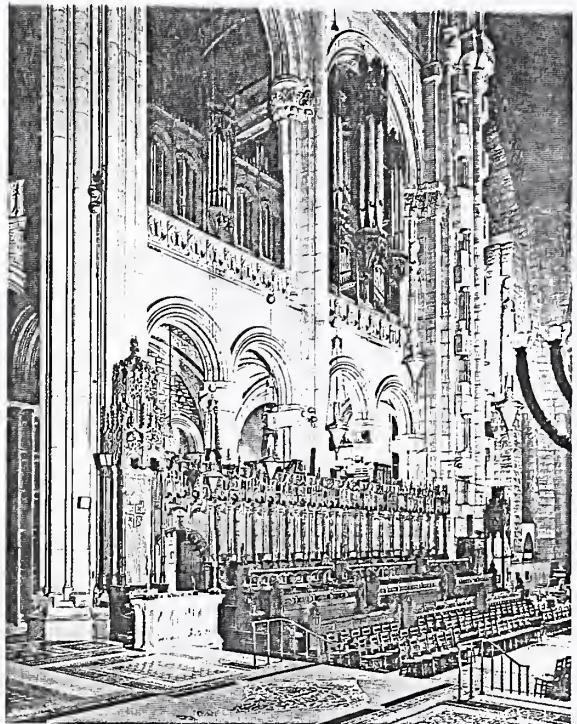
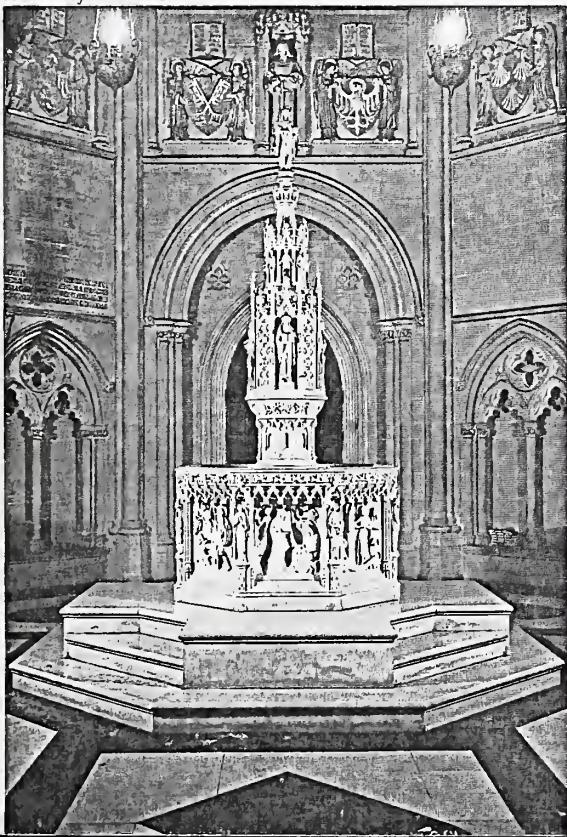
Gloria R. Normann (Mrs.)
Registrar

GRN/mep

Right: The Choir and Great Organ

Right Below: Section of The Historical Parapet representing outstanding personages of the Christian Era by century (Lincoln, Washington, Shakespeare, Archbishop Cranmer, Columbus) located below the Bishop's Cathedra, or seat.

Below: Baptistry, given by the Stuyvesant family. Opening to the left is the Cathedral Columbarium.



The Cathedral Church of Saint John The Divine

The Cathedral Church of St. John the Divine in the City and Diocese of New York is the Seat of the Bishop of New York and Diocesan Mother Church. The largest Gothic structure in the world, the Cathedral's interior measures 601 feet, and the vaulting of the Nave is 124 feet. The width of the Nave is 146 feet. The cornerstone of the Cathedral was laid on December 27, 1892. The West towers, the transepts and crossing have yet to be completed.

The Cathedral is the work of two architects. The East End was designed in the Romanesque-Byzantine style by C. Grant LaFarge between 1887-1911. The Gothic Nave and West Front are the work of Ralph Adams Cram between 1911-1941.

A Description of

THE PILGRIMS' PAVEMENT

in the Cathedral of St. John the Divine

compiled by

THE DEAN

The Pilgrims' Pavement in the Nave of the Cathedral which is now completed is a striking and beautiful feature of the Building.

The money—about \$80,000—which pays for this has been raised by the Laymen's Club of the Cathedral largely from offerings given by the visitors to the Cathedral. These have been conducted on what are called "pilgrimages" through the Cathedral. It is fitting, therefore, that the pavement should be, as it is, a "Pilgrims' Pavement".

This work has taken eight months to complete, and has given employment to approximately seventy-five men.

The total area of the Pavement is 32,400 square feet.

The nave and main aisles are paved with slabs of green Vermont Argillite, with bands and borders of black Argillite. The ambulatory aisle and steps are paved entirely with Bedford Oolite, except for the bay in the southwest corner of the Nave (All Souls' Chapel) where the pavement is of alternate slabs of "red Lavanto" and "blue Belge" marble (black with white veins). The borders are plain black marble. In the floor of the nave and aisles are set a series of ornamental medallions, one to each bay in the north aisle, the south aisle and the nave. The central disk is in each case of black granite, with a border of Belgian black marble. In these discs and borders are set various shields, symbols and inscriptions in bronze, as described hereafter.

The general idea in the selection of these devices was that the whole floor should symbolize the great places of pilgrimages in Christian History. Those in the center aisle (five feet six inches in diameter) represent places in the Holy Land; those in the side aisles (four feet six inches in diameter) places in other lands made holy by the resort of pilgrims of the past and present.

Gospel Medallions

The Gospel sequence in the center aisle is as follows: Starting at the west end (narthex) the first medallion symbolizes Bethlehem. A star, with its rays, signifies the Nativity, and three crowns the visit of the Magi. Around the border is, at the top, the word "Bethlehem", and continuing around the edge the text, "For unto us a child is born unto us a Son is given".

The second Gospel medallion is "Nazareth". In the centre is the house of the Holy Family guarded by angels; on the left is the fleur-de-lys, for St. Mary; on the right, the carpenter's square for St. Joseph. Above is the IHS in a glory, for our Lord. The text is, "And the child grew and waxed strong in spirit filled with wisdom".

The third Gospel medallion is "Jordan", for the Baptism of Christ. In the centre is the Agnus Dei, or Lamb of God, in allusion to St. John the Baptist's words, "Behold the Lamb of God"; in the inner border are shells, symbolizing Baptism. The text is "Thou art my beloved Son in thee I am well pleased".

The fourth Gospel medallion is "Cana", for the first miracle of Christ. In the centre is a cup, with grapes; around this are six water pots, with conventional water flowing toward the cup in the centre. The text is, "This beginning of Miracles did Jesus in Cana of Galilee".

The Bethlehem Medallion



The fifth Gospel medallion is "Samaria", symbolizing the meeting of Jesus with the woman of Samaria at the well. In the centre of the medallion is a well, with a design of conventional water. The text is "Whosoever drinketh of the water that I shall give him shall never thirst".

The sixth Gospel medallion is "Capernaum", symbolizing the first contact of the Gospel with the Roman world in the healing of the centurion's servant. In the centre is a tablet with the letters S.P.Q.R., which were borne on Roman standards, and stand for the Latin words "Senatus Populusque Romanus". Above this is a sun breaking through clouds and shedding rays of light on the tablet. The text is, "I have not found so great faith, no, not in Israel".

The seventh Gospel medallion is "Mount Tabor", for the Transfiguration. In the upper centre is the monogram XP, standing for Our Lord. These are the first two letters of the word "Christ" in Greek, and have been used since the time of Constantine. About the monogram is a glory, and below on the right, the tablets of the law, for Moses, and at the left the altar kindled by fire from Heaven for Elias. The text is, "This is my beloved Son, hear Him".

The eighth Gospel Medallion is "Bethany", symbolizing the raising of Lazarus. In the centre is the shrouded form of Lazarus being raised from an open tomb. Above, a hand, symbolizing the power of God. The text is, "Father, I thank Thee that Thou hast heard me".

Extension of Pavement Planned

The same kind of pavement finally will be laid over the Crossing and Transept of the Cathedral.

The medallions of the Gospel Pilgrimage places will be continued up the main aisle of the Crossing, so that the central medallion of the whole Cathedral will be "Jerusalem".

The medallion of "Bethsaida", the place in the Nave nearest the Crossing, will be followed by "Gethsemane", then by "Jerusalem" (the centre), and lastly, "Mount Olivet", the place of the Ascension.

All these medallions, with the exception of "Jerusalem", will be five feet six inches in diameter. That of "Jerusalem" will be larger.

Aisle Medallions

All the medallions in the north and south aisles are similar in general design, a coat of arms of the place indicated, in the centre, with the name of the place above, and the name of the saint commemorated below, unless both names are the same or no particular saint exists.

Medallions in the North Aisle (west to east)

The first medallion of this series is "Westminster". In the centre are the traditional arms of Edward the Confessor, the founder of Westminster Abbey, consisting of a cross with five birds, or martlets. Above is the word "Westminster", below, "Saint Edward the Confessor".

The next shield is that of "Gloucester", the site of one of the greatest abbeys in the west of England, and a pilgrimage resort in the later middle ages. The shield shows the crossed keys of St. Peter; to whom the Abbey Church, now Cathedral, is dedicated. Above the shield is the word "Gloucester".

The next is "Walsingham". This was a celebrated abbey and pilgrimage resort in the middle ages, and the shrine of "Our Lady of Walsingham" was known throughout England. The shield is that of the Abbey and has a plain cross, on which are five lilies. Above is the word "Walsingham", below, "Saint Mary".

The next is "Cologne", which was the legendary burial place of the three Magi, to whose tomb pilgrims resorted. The shield is that of the city, and shows three crowns, for the three Kings, on a "chief" or horizontal strip across the top of the shield. It is interesting to note that these same three crowns, symbol of the Three Kings, appear in the arms of several cities, such as Boston, England, which, in the middle ages, were interested in foreign trade. The Magi were known to have travelled great distances, and

were natural patrons of merchants who traded in distant lands. Our shield has over it the words "Cologne" and below "The Three Kings".

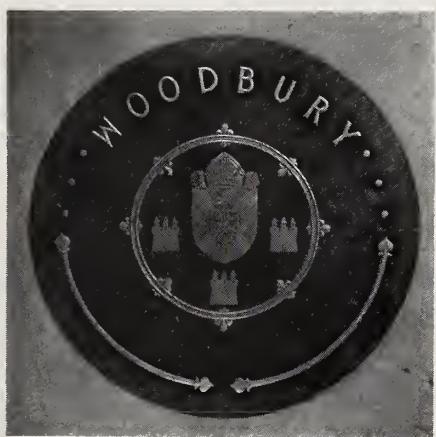
The next shield is "Compostela". This was the Spanish city where St. James Major, the Apostle, was buried. Over his tomb grew up a great church, which became one of the most famous pilgrimage resorts of the world. On the shield is shown his tomb, with heavenly light over it. Above is the word "Compostela" and below "Saint James".

The next is "Drake's Bay" and the shield is that of Sir Francis Drake, the great English navigator. At Drakes' Bay, near San Francisco, Master Fletcher, Chaplain of Drake's fleet, held the first Prayer Book service in the new world. The stars upon a shield are the two pole stars, and the wavy band between them typifies Drake's voyage around the world. Above the shield are the words, "Drake's Bay".

The next shield is "Monhegan Island" in Maine and commemorates the first recorded service of the English Prayer Book, on the coast of New England, conducted by the Reverend Richard Seymour, Chaplain of Sir George Waymouth's fleet, in 1607. The arms are invented. The lower part of the shield has undulating stripes, for the sea; on a "chief" or strip, at the top is a cross between two pine trees, symbolizing the introduction of the Gospel to these wilds. Above the shield are the words "Monhegan Island".

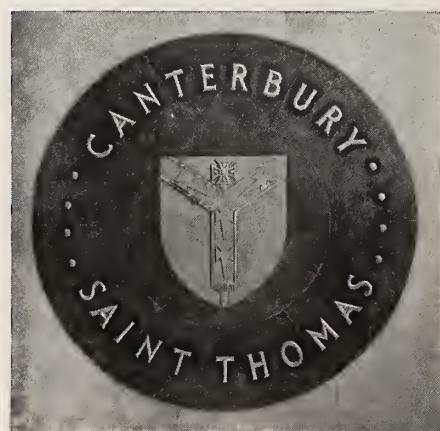
The next shield is "Jamestown" symbolized by the Royal arms as they were at the time of the founding of the Virginia Colony. Jamestown was the first permanent settlement where the English Prayer Book service was regularly used. The Reverend Robert Hunt was the Chaplain.

The next shield is "Woodbury", Connecticut, the "cradle of the American Episcopate". Here, on March 25, 1783, Samuel Seabury was elected the first Bishop of our Church. He was consecrated at Aberdeen, November 14, 1784. His seal forms the escutcheon of the Coat of Arms of the Diocese of Connecticut. This together with the three castles from the Coat of Arms of Aberdeen forms the heraldic device on the Medallion.



South Aisle Medallions (west to east)

The first of this series is "Canterbury", the place of the metropolitan see of England. When St. Augustine, sent by Gregory the Great, came to re-Christianize Britain about the year 600, he set up his headquarters and later his see at Canterbury, the capital of the King of Kent. It was from this city as their headquarters that the conversion of the Anglo-Saxons was undertaken by his missionaries; the Archbishop of Canterbury has ever since been the Primate of the English Church. Thomas a'Beckett was Archbishop in the time of Henry II, and became involved in a quarrel with that monarch which resulted in the prelate's murder in the cathedral by three of the King's Knights. After his death, his shrine became the most celebrated pilgrim resort in England. The shield has an archiepiscopal pall and staff; above the shield is the name "Canterbury", and below it, "Saint Thomas".



The next shield is "Glastonbury". At Glastonbury was the first Christian church in Britain, founded in the west of England by St. Joseph of Arimathea, who came there with a few disciples, bringing the Holy Grail and the spear with which Christ's side was pierced. When St. Joseph arrived at Glaston, he thrust his staff into the ground, whereupon it took root and grew as the "Glastonbury Thorn", which always blossomed at Christmas. At Glastonbury also King Arthur and Queen Guinevere were buried. Their bodies were discovered in the time of King Henry II, and were removed to the church and buried before the high altar. Glastonbury Abbey lasted, alone of English churches, through the Saxon invasion; in time the Abbey Church grew to be one of the largest in England. The shield has a Cross Ragulee, or knotted, suggesting lopped off branches of St. Joseph's staff, from which when planted, sprang the "Glastonbury Thorn" and also, conventional drops symbolizing drops of blood. At the base are two Chalices, representing the Holy Grail, in which the blood of the Saviour was caught. Above the shield is the word "Glastonbury" and below it "The Holy Grail".

The next shield is that of the great abbey of St. Albans, in England, built over the tomb of St. Alban, the first martyr in Britain. He was a Roman soldier; he had sheltered a Christian missionary, and, rather than give him up to his pursuers, suffered martyrdom in his stead. The Abbey Church survived the dissolution of the monasteries, and is one of the largest churches in England. The Shield has an X, or St. Andrew's cross, on which is a sword, the instrument of the Saint's death, and a crown signifying the martyr's heavenly reward. Above the shield is the word "Saint Albans".

The next shield is that of "Durham", in the North of England. The importance of this place in the middle ages was due to two causes:—it was a military post of great natural strength, and a fortress useful in protecting the country from the incursions of the wild tribes of Scotland. It was as well a town of great sanctity, since in the great Benedictine Abbey which grew up there was buried the body of Saint Cuthbert, a famous figure in the early church in Britain. This saint was born in what is now the lowland country of Scotland, and became a monk in the monastery of Melrose, then Prior of that Abbey and later of that at Lindisfarne. After twelve years there, he retired as a hermit to the rocky island of Farne, but was recalled thence to become Bishop of Lindisfarne. He died in 687, and his body, after many vicissitudes, was finally deposited at Durham. The shield shows a plain cross with four "rampant" lions. Above is the name "Durham", and below the words, "Saint Cuthbert".

The next shield is that of "York". The beginnings of the ecclesiastical importance of York go back to the seventh century when Christianity was introduced there by St. Paulinus, who had been educated in Rome, and had been sent by Pope Gregory the Great to assist the missionary labors of St. Augustine of Canterbury. King Edwin of Northumbria, had a Christian wife, and Paulinus was sent to York as her chaplain. At length the King was also converted, and on Easter Day, 627, was baptized. St. Paulinus became first Bishop of York, and was soon made co-primate of England with the Archbishop of Canterbury, a distinction which the See of York, has ever since held. The Cathedral is dedicated to St. Peter, and the shield shows two keys, this saint's symbol, together with a royal crown. Above the shield is the name "York".

The next shield is that of St. David's. St. David was born in Wales, in the days of the early British Church, and after his ordination to the priesthood, he built a small chapel at Glastonbury, and preached to the Britons. He became Bishop of Caerleon, but transferred his see to Menevia, later called St. David's. He died about 540 and is revered as the patron saint of Wales, where his festival is kept on March 1st. The shield shows a plain cross on which are five roses, standing for the five wounds on Christ's body. Above the shield are the words "Saint David's".

The next shield is "Downpatrick", in Ireland, the burial place of St. Patrick, the famous apostle of that island. He was born of a Christian family in Scotland at the end of the fourth century. When sixteen years of age, he was captured and taken to Ireland. He returned to Scotland after many adventures, was ordained, and returned to Ireland as a missionary. There he labored converting many of the heathen natives, until his death at an advanced age. The shield has an "X" cross, and four shamrocks, in allusion to the story of the Saint's use of this plant to illustrate to his converts the mystery of the Trinity. Above the shield is the name "Downpatrick", below it the words "Saint Patrick".

The next shield is "Winchester". Winchester had long been a place of importance under the Saxons, and the capital of the Kings of Wessex. It was not until about 660 that the see of the Bishop of the Diocese was removed thither from Dorchester in Oxfordshire. Here was crowned in 827, King Egbert, as the first King of all Britain. St. Swithun was Bishop a little later. In 872, Alfred the Great was here crowned King, and also in 1036, Edward the Confessor, the last Saxon King of England. After the Norman

conquest, the court frequently resided there. Winchester continued to be a place of great ecclesiastical importance even after the court more usually was elsewhere. One of the Bishops was the famous William of Wykeham (died in 1404) who rebuilt large parts of the Cathedral, and founded Winchester School and New College, Oxford. The shield has two keys and a sword, for St. Peter and St. Paul, to whom, with St. Swithun, the Cathedral is dedicated. Above the shield is the word "Winchester", and below "King Alfred".

The next shield is "St. Andrews", in Scotland. St. Andrew, the Apostle was one of the twelve Disciples, and St. Peter's brother. He was crucified at Patrae; according to tradition, certain of his relics were brought thence by one Abbot Regulus, who deposited them in a church which stood on the site of the present town of St. Andrews. St. Andrew has ever since its conversion been the patron saint of Scotland. The shield has a simple "X" cross with fishes; above it are the words "Saint Andrews".

Published by
THE LAYMEN'S CLUB
Cathedral of St. John the Divine
New York City

PEDAL ORGAN

| | | |
|--|----------------------|-------------------------------|
| 32' Open Base | 8' Principal | 32' Contre Bombarde |
| 32' Contre Violone | 8' Montre (Great) | 16' Opheclide |
| 16' Open Bass | 8' Flute Harmonique | 16' Bombarde (Bombarde) |
| 16' Contre Basse | 8' Spitzflöte | 16' Contra Fagotto (Swell) |
| 16' Violone | 8' Quintaten (Great) | 8' Trumpet |
| 16' Montre (Great) | 8' Gedeckt Pommer | 8' Bombarde (Bombarde) |
| 16' Contra Gamba (Swell) | 4' Choral Bass | 4' Clarion |
| 16' Bourdon (Swell) | 4' Montre (Great) | 2' Rohr Schalmei |
| 16' Sanftbass (Choir) | 4' Nachthorn | |
| 16' Quintaten (Great) | 2' Blockflöte | |
| 10 ² / ₃ ' Quintaten (Great) | Mixtur (IV Ranks) | |
| | Sharff (IV Ranks) | |

A Total of 141 Ranks, 8035 Pipes.

THE PRESBYTERY

THE HISTORICAL PARAPET

The parapet at the ascent to the Presbytery is designed to represent outstanding characters of the first twenty centuries of the Christian era. It is in two sections, one enclosing the Bishop's Throne, on the south side, and the other enclosing the stalls of the Suffragan Bishops on the north side. It is built mainly of Champville (France) marble, in modified French Gothic style. The four columns are of Rouge de Rance marble from Italy. The figures, from right to left, are as follows (authorities differing slightly as to some of the dates given): (1) St. Paul (died c. A.D. 66) with sword symbolic of the manner of his death; (2) St. Justin Martyr (100-165) with axe and block; (3) St. Clement of Alexandria (150-220) holding a cross in left hand; (4) St. Athanasius (296-373) pouring baptismal water from a sea-shell, referring to an incident of his boyhood which led to his vocation; (5) St. Augustine of Hippo (354-430) with miire, pen and tablet, (6) St. Benedict (480-543) in the habit of a Benedictine monk pointing to a

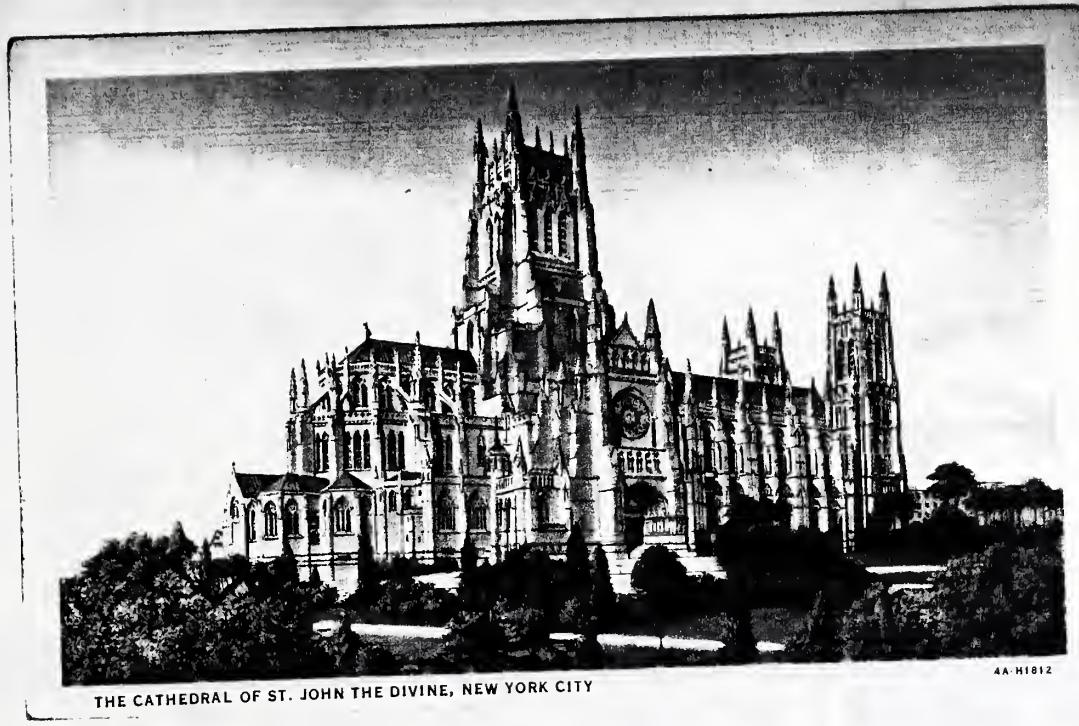
scroll; (7) St. Gregory the Great (550-604) with slave child in broken shackles, referring to his intercession for the pagan Anglian children in the slave market; (8) Charles Martel (688-741) with crown, battle-axe and pennant; (9) Charlemagne (742-814) with crown, sceptre and orb; (10) Alfred the Great (849-901) crowned with a sword by his side, holding the three burnt cakes on a book; (11) Godfrey de Bouillon (1061-1100) crowned with Crusader's sword and shield; (12) St. Bernard (1091-1153) in monk's habit, holding aloft a cross in his right hand and clasping a book in his left; (13) St. Francis of Assisi (1182-1226) in the Franciscan habit, contemplating a cross, and preaching to the birds; (14) Wycliffe (1325-1384) with book and staff; (15) Columbus (1436-1506) lifting the veil from the globe, symbolizing the age of discovery; (16) Archbishop Cranmer (1489-1556) thrusting his right hand into the flame, symbolizing his martyrdom; (17) Shakespeare (1546-1616) standing amidst growing laurels; (18) Washington (1732-1799) in civilian attire as President; (19) Lincoln (1809-1865) standing by a burial cross delivering his Gettysburg Address; (20) uncarved block. The basis for selecting the figures was the representative character of each of these nineteen men in relation to their contribution to the development of Christian civilization. The parapet was designed by Cram & Ferguson, and the figures, modelled by Ferrari, were carved by John Evans & Company of Boston. The parapet bears the following inscription:

TO THE GLORY OF GOD AND IN MEMORY OF RICHARD DELA-FIELD, BRIGADIER-GENERAL, CHIEF OF ENGINEERS, BREVET MAJOR-GENERAL, UNITED STATES ARMY. BORN SEPTEMBER 1, 1789, DIED NOVEMBER 5, 1873. THIS PARAPET IS ERECTED BY HIS CHILDREN ALBERT, JULIET COVINGTON AND EMMA DELA-FIELD. RIGHTEOUSNESS EXALTETH A NATION: BUT SIN IS A REPROACH TO ANY PEOPLE.

The parapet was dedicated on All Saints' Day, 1922.

THE SANCTUARY ARCH

An inscription notes that: THIS SANCTUARY ARCH IS GIVEN TO THE GLORY OF GOD AND IN GRATEFUL MEMORY OF THE LIFE



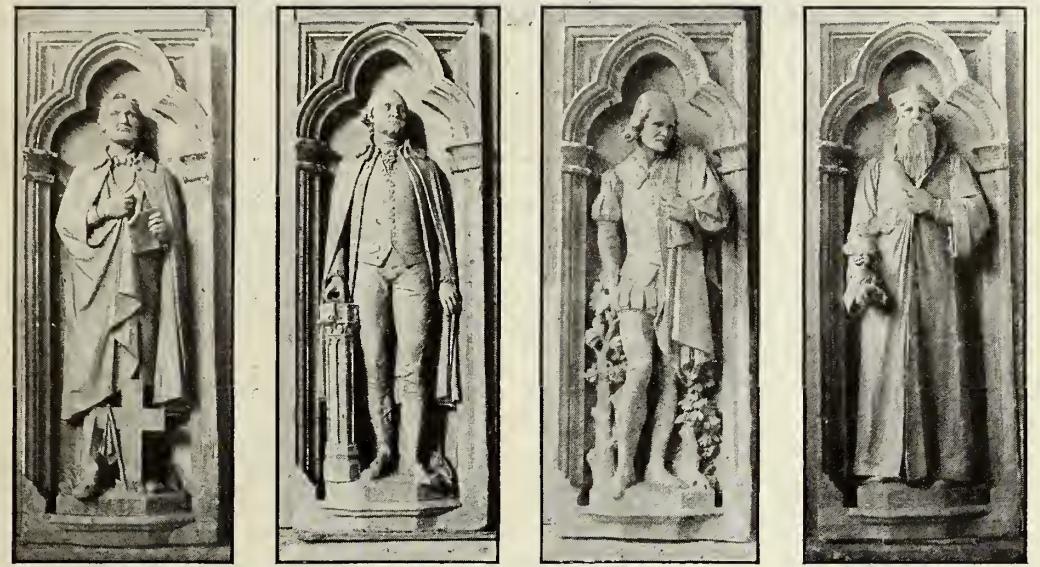
THE CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK CITY

AA-H1812

original in post card
collection

original in safe

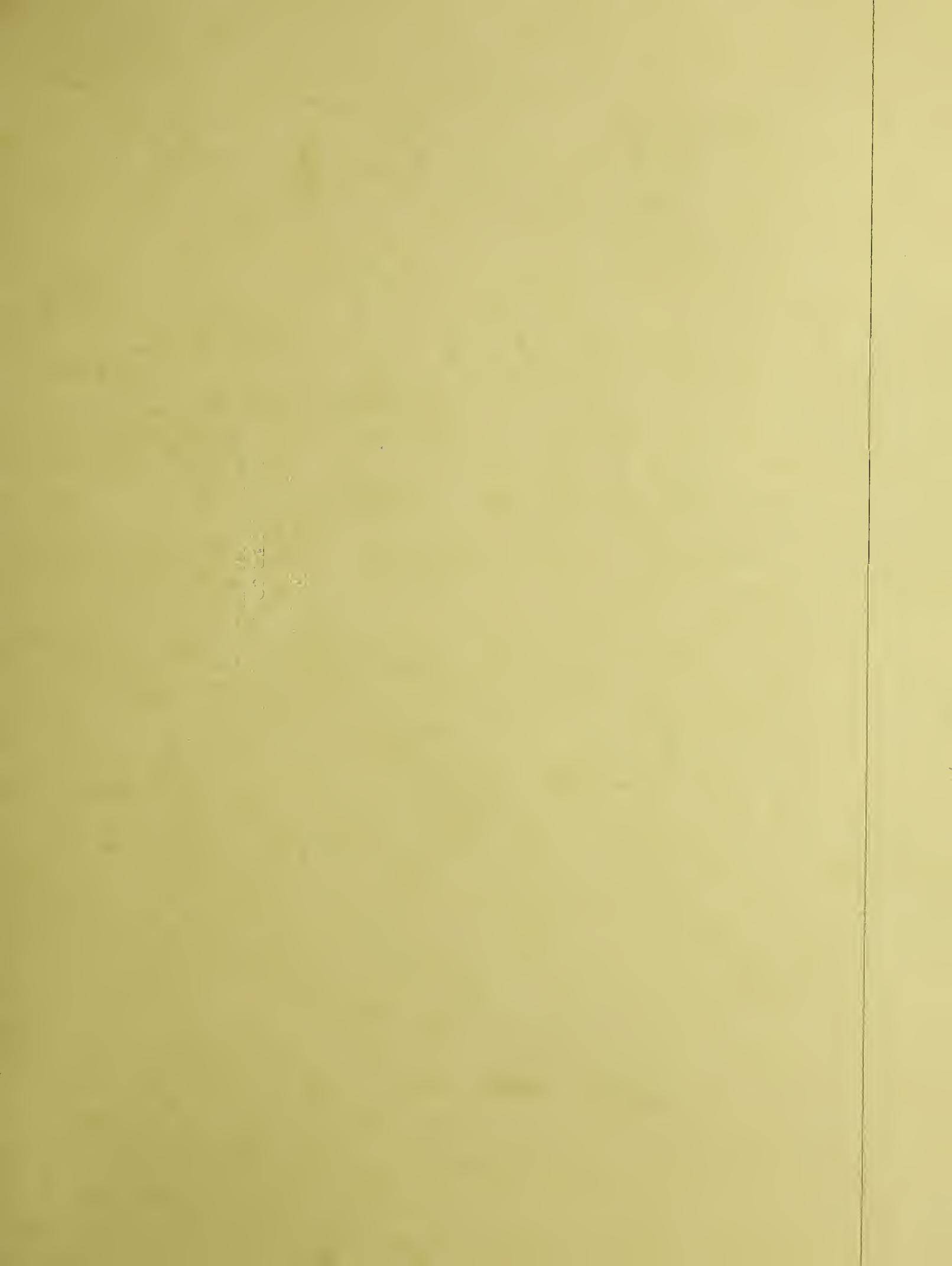




THE SPIRITUAL LEADERS OF THE FOUR MODERN CENTURIES.

Here, sculptured in the Cathedral of St. John the Divine, Abraham Lincoln represents the 19th, George Washington the 18th, William Shakespeare the 17th, and the venerable Archbishop Cranmer, with the long beard, the 16th century. At the left of these figures, as seen by the reader, is a space which will be filled by the person to be chosen to represent the 20th century of Christianity.





1
2
3